

Guidelines For The Gloucester Historic District

Gloucester Historic District Commission

The Design Review Process

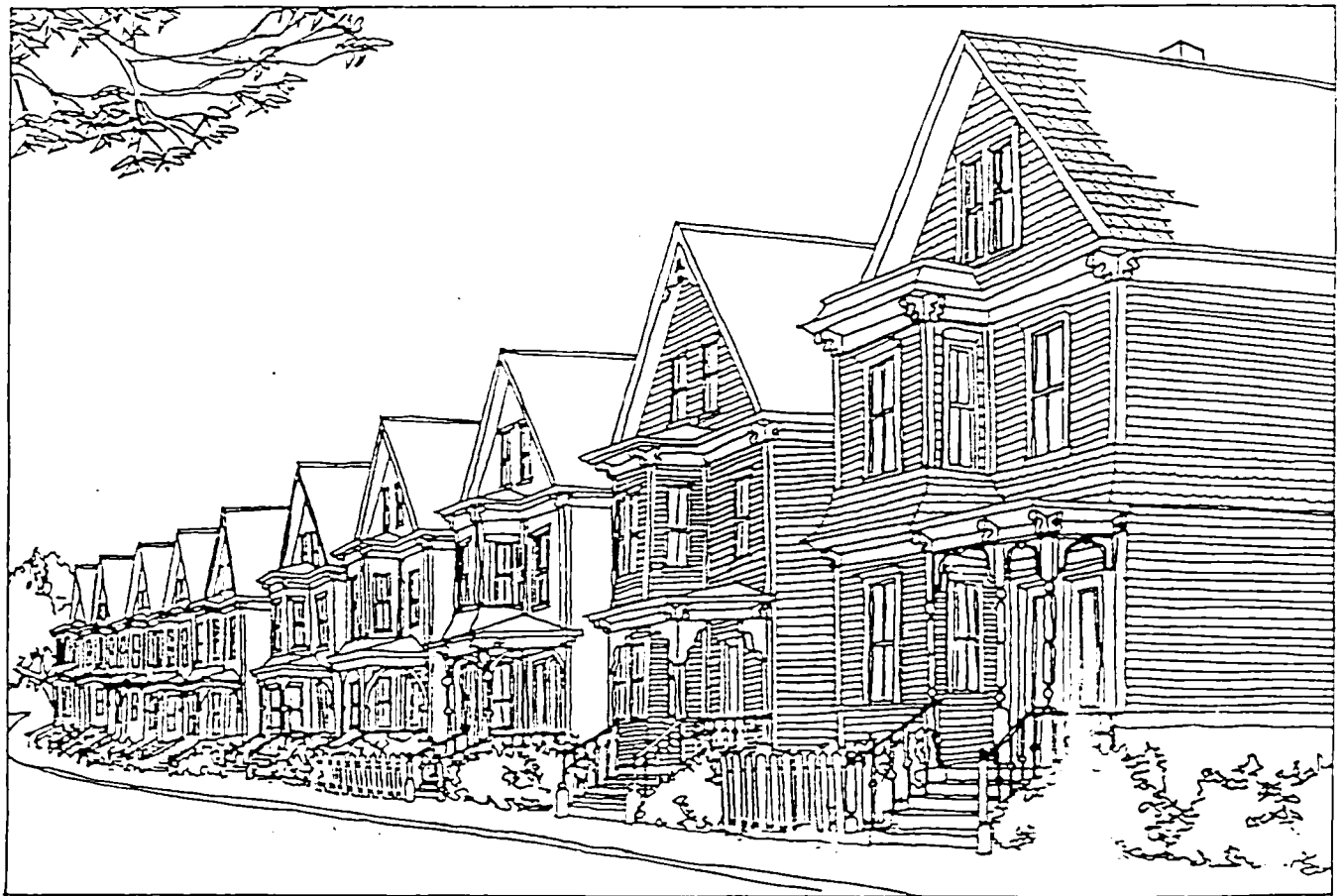


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Introduction

Everything old is not necessarily good, and everything new is not necessarily bad. However, adding modern elements to an old building requires great sensitivity and understanding if it is to improve an architecturally and historically significant neighborhood.

The purpose of design review is to encourage a sensitive approach to making changes within an historic district. Change and growth are inevitable and even healthy if the district is to remain a vital, interesting place. Certain reference points apply, however, when working under the special conditions of a historic district:

- * Buildings do not exist in a vacuum. Rather, each element of a building relates to other individual elements and to the overall composition of the building; each building contributes to the larger context of the street scape. Principles of harmony and neighborliness always apply.
- * Changes which by themselves seem small have a cumulative effect, both good and bad:

"Good design by its example can be infectious; on the other hand, it only requires a few pioneers in the nastier form of rehabilitation and 'there goes the neighborhood' -- and with it some of the value of each house, good or bad." (George Steven, Remodeling Old Houses, 1975)

The design guidelines which follow provide a frame of reference for applicants to use when planning changes, and a basis on which the Historic District Commission (HDC) can evaluate the changes. The review process is cooperative and flexible, a range of alternatives is usually possible for any particular situation. The HDC welcomes discussion of design ideas at a preliminary stage, particularly on major projects.

Criteria

Under its enabling legislation, the Historic District Commission may consider the following general issues relative to each application:

- * The historic and architectural value of the site, building or structure;
- * The property's relationship with and contribution to the immediate setting, as well as the District as a whole;
- * The general compatibility of the proposed design in terms of arrangement, texture, material, and color of the features involved; and
- * The extent to which the proposal will preserve and enhance the historical, architectural, and cultural qualities and goals of the District.

Maintaining existing relationships, and patterns is as important as the specific treatment or design of a detail. The major design issues to consider are:

- * The spacing and setbacks between adjacent buildings and between buildings and the street;
- * The size and shape of the building form; roof shape; the proportion of the facade, and the rhythm of windows, doors, porches, and other projections across the facade;
- * The proportion and types of windows; and
- * The texture of materials and layering of elements.

Generally speaking, new work should blend comfortably with the old, and it should enhance the quality of craftsmanship and materials which distinguish an historic district. It is not always necessary, or desirable, for new work to look like old construction, but a contrast between old and new can be valid only if it is based on a strong understanding of the character of the historic district.

WORK ON EXISTING BUILDINGS

When rehabilitating an existing building, the building itself provides the best model. In general, the HDC expects the owner to preserve as much of the original character, details, and materials as possible. When original features cannot be repaired, replacement in kind is preferred. Alterations which reflect the building's original character and style will enhance its value.

There are no hard and fast rules, but keep in mind the following guidelines:

- * Don't over-restore.
- * Don't try to make a building look older-- or newer-- than it really is by using details from other styles.
- * When in doubt, keep as much as possible of the original design and materials.
- * Don't assume a detail can't be saved. If necessary, talk with a builder or designer experienced in preservation.
- * Study similar buildings in the neighborhood for ideas.

NEW CONSTRUCTION

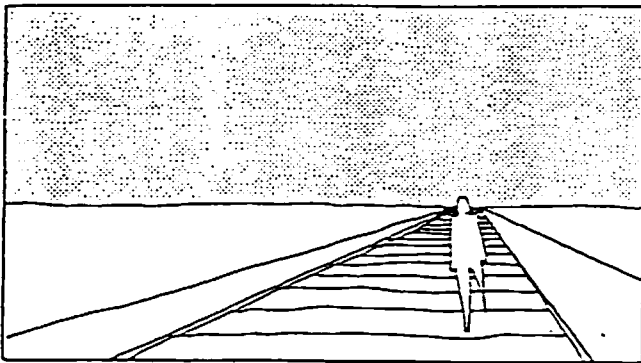
The HDC encourages applicants to design new buildings or additions which reflect present-day design ideas and techniques, while respecting the value and character of surrounding buildings from earlier periods. New construction should not imitate older styles, but it should reinforce existing patterns of siting, scale, proportions, and texture.

Understanding the Streetscape

An historic district is formed when the sense of the whole is greater than any of its individual parts. On the streetscape-- where buildings meet each other and where public/outdoor space meets private/indoor space-- the observer can best experience a sense of place, time, and tradition all woven together. The relationships between elements, not just the elements themselves, are essential to understanding the character of the district.

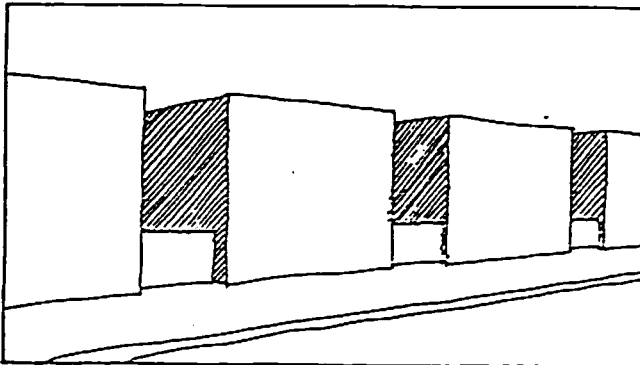
The layering of many elements which forms a rich and cohesive district is illustrated in the following drawings.

1. The roadway is a reference line for the individual buildings along it.

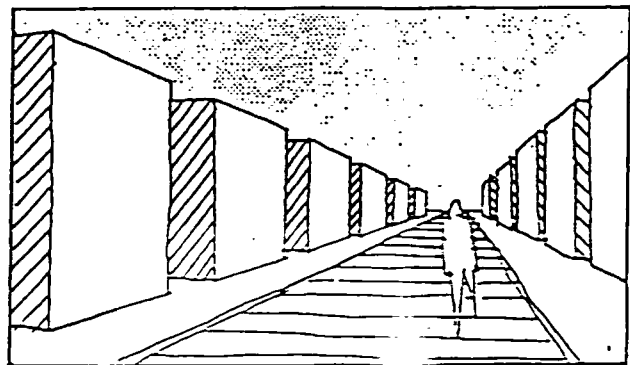


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2. Similar front setbacks and connecting walls, fences, and landscaping form a continuous edge along the street. Up above, similar building heights shape the enclosed space.

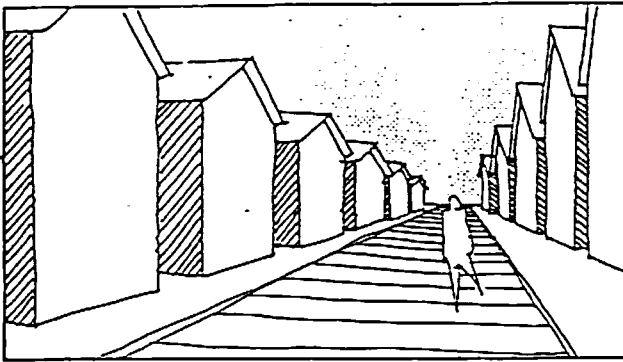


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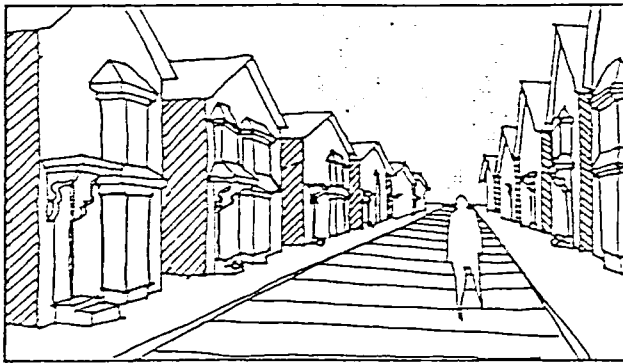
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3. Roofs and cornice lines make an interesting skyline.



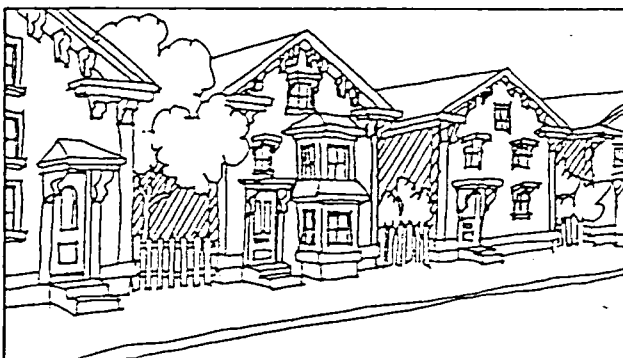
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4. Entrances, porches, and bay windows enliven flat facades, and provide a human-scaled rhythm along the street.



*3

5. Layers of other details-- cornerboards, gable returns, brackets, decorative shingles, window sash and trim-- add texture, light, and shadow, and individualize the buildings.



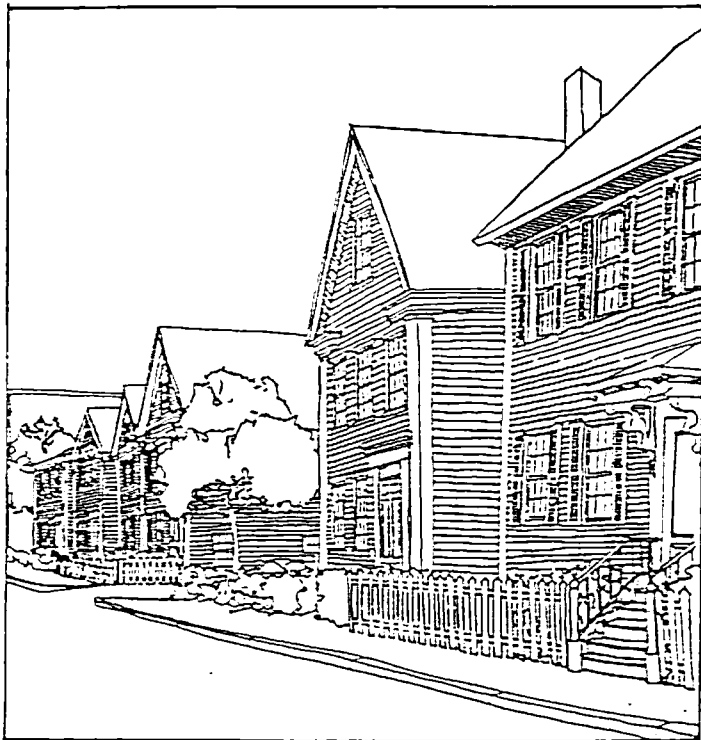
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Design Guidelines: Streetscapes

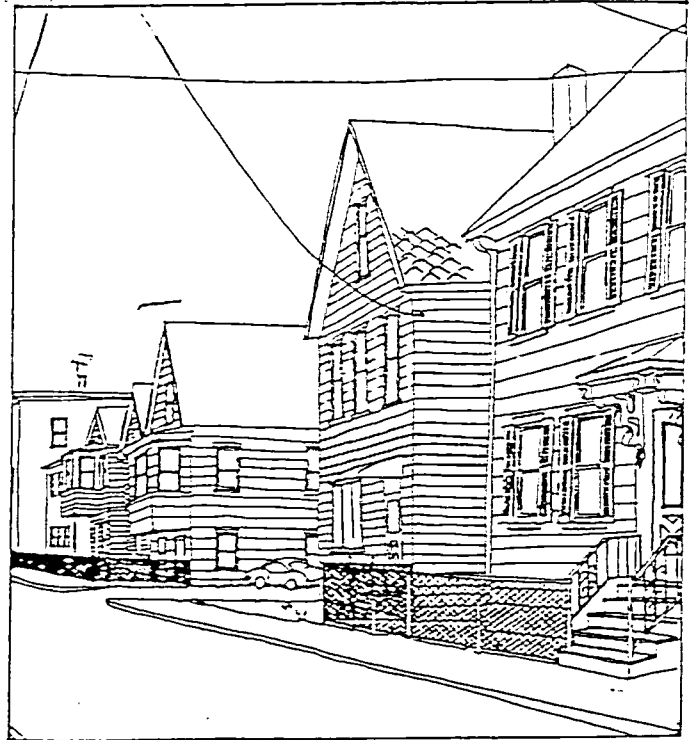
Good Work and Things to Avoid

Re-inforcing historic patterns of design, materials, and textures recalls traditional values and craftsmanship, and makes the district a much more attractive place for people to live, work, and visit.

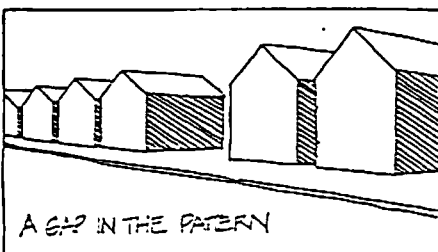
THE WELL-PRESERVED STREETSCAPE



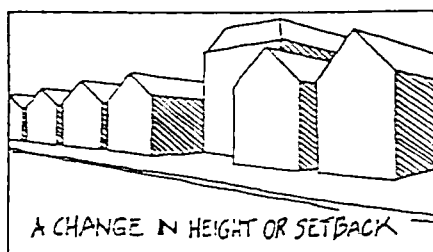
THE SAME STREETSCAPE, STRIPPED OF ITS CHARACTER



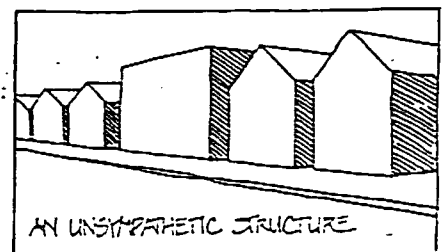
In a cohesive streetscape, usually the major elements-- height, setback, massing, roofline-- remain similar, while the smaller parts-- such as trim details-- will show more variety. Radical departures from existing patterns tend to disrupt the quality of the whole streetscape.



*3



*3

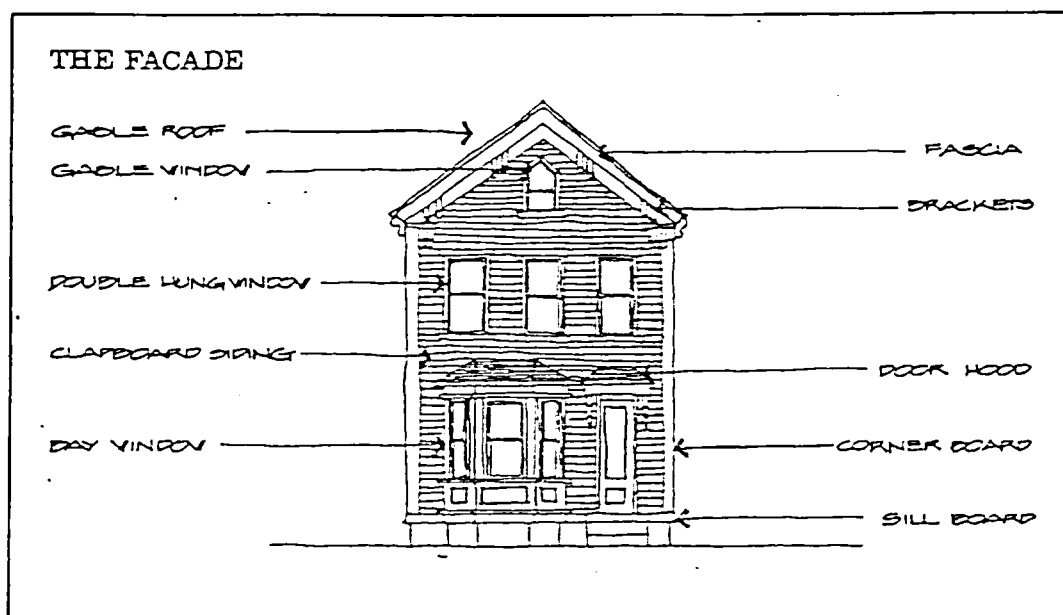


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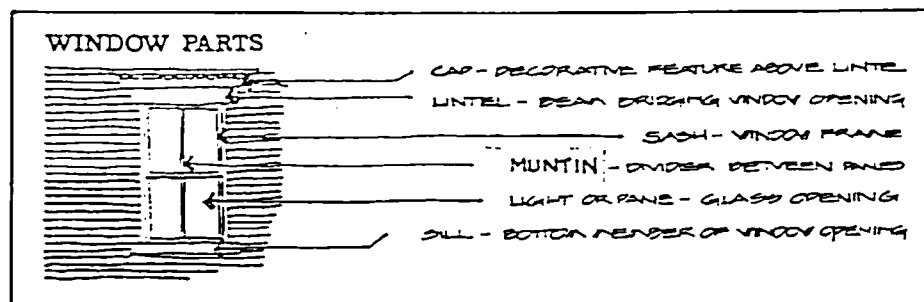
Residential Buildings

Residential buildings form the great majority of structures within the historic district. However, this discussion also applies generally to other non-commercial buildings such as churches and civic buildings.

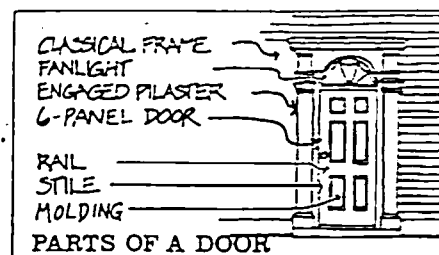
Anatomy of an Old House



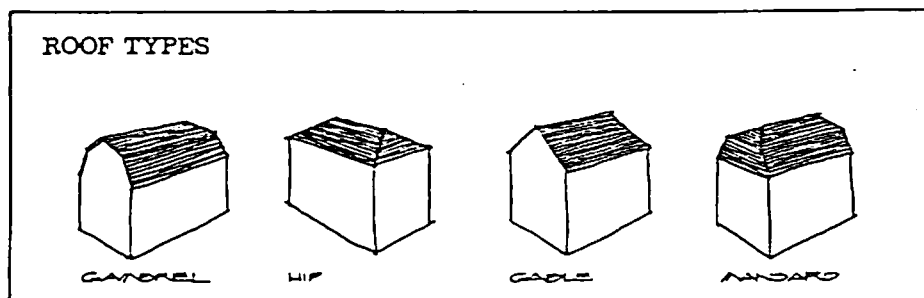
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Identifying Styles

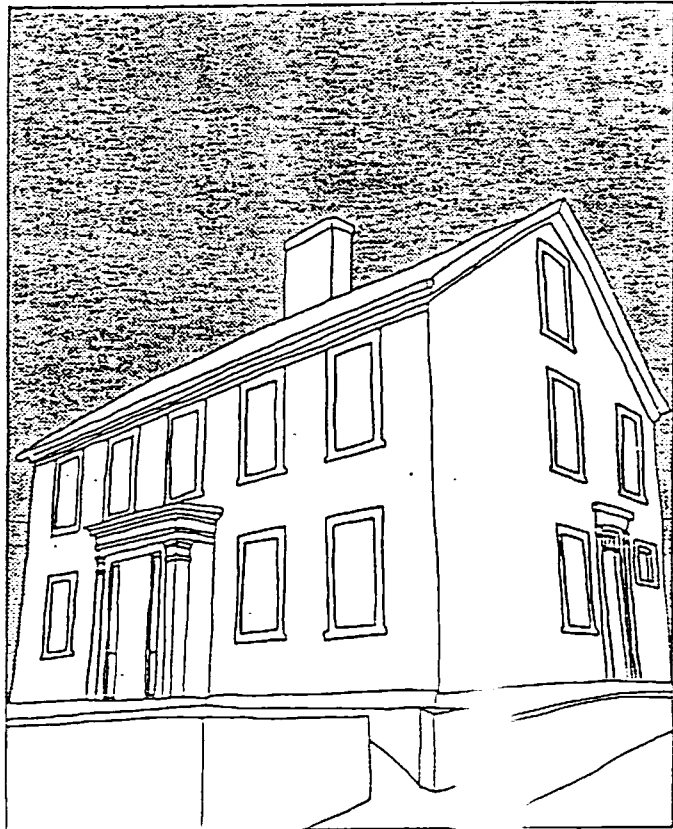
This section is provided as an overview of details, materials, and composition appropriate to particular building styles. The features of any particular style are design to relate to others within that style, but may not coordinate with those of other styles. Avoid the temptation to colonialize a later building, or, conversely, make a modern house out of a valuable antique.

GEORGIAN, circa 1725-1790

Georgian houses were typically built with a shallow-pitched gable or gambrel roof, a symmetrical facade with evenly arranged windows and a central doorway, and a large central chimney (or sometimes two offset chimneys). Windows are tucked up close to the roof eaves.

The classical influence on detailing is evident in small molded cornices over windows and at the tops of walls, and in ornamental door frames, which usually have pilasters (flat square columns) to either side underneath a molded entablature (horizontal beam) and sometimes a triangular pediment.

*1

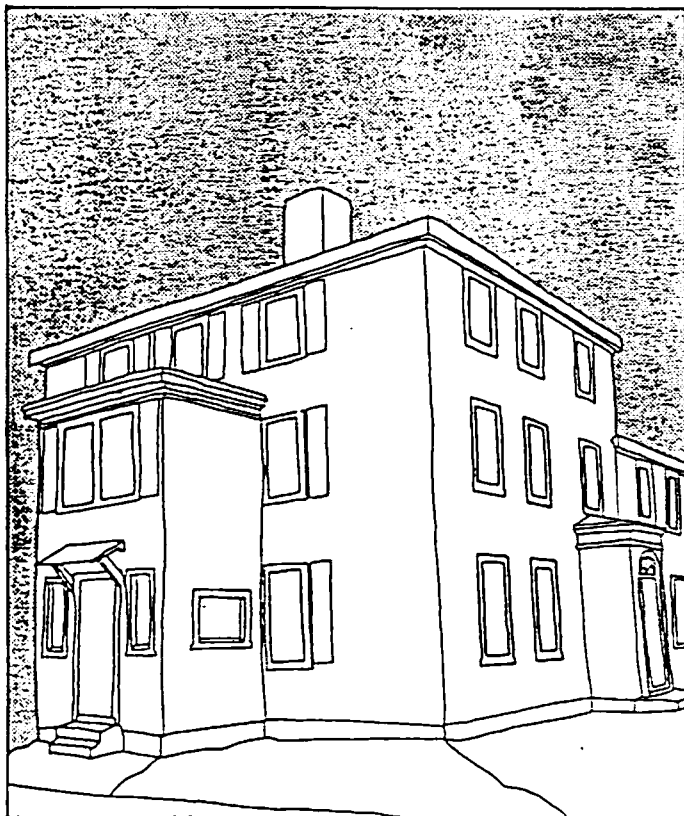


FEDERAL, circa 1790-1830

Like the Georgian style, Federal style buildings are based on classical Roman forms. The Federal style is distinguished, however, by lighter and more delicate proportions.

Buildings in the Federal style are characterized by very low roof pitches, hip roofs, slender chimneys on the outside walls, boxy building shapes up to three stories high (with the windows sometimes varying height between the floors), and tall slender doorways which may have a semi-circular fanlight and half-height sidelights (vertical windows beside the upper half of the door).

*1



5 Franklin Sq

GREEK REVIVAL, circa 1830-1870

Greek Revival buildings were intended to imitate the simple, severe lines of ancient Greek temples in structural appearance and plan. The basic form of columns supporting a heavy triangular pediment was usually simplified in Gloucester to flat pilasters and a wide entablature with gable returns. Sometimes matched flatboards were used to imitate smooth stone walls.

The typical Greek Revival style building in Gloucester has its short gable end facing the street; a low-pitched roof; corner pilasters supporting a high entablature; and an offset doorway which is flanked by floor-length sidelights and often topped by a transom window. The most common door frame has classical pilasters supporting an entablature.



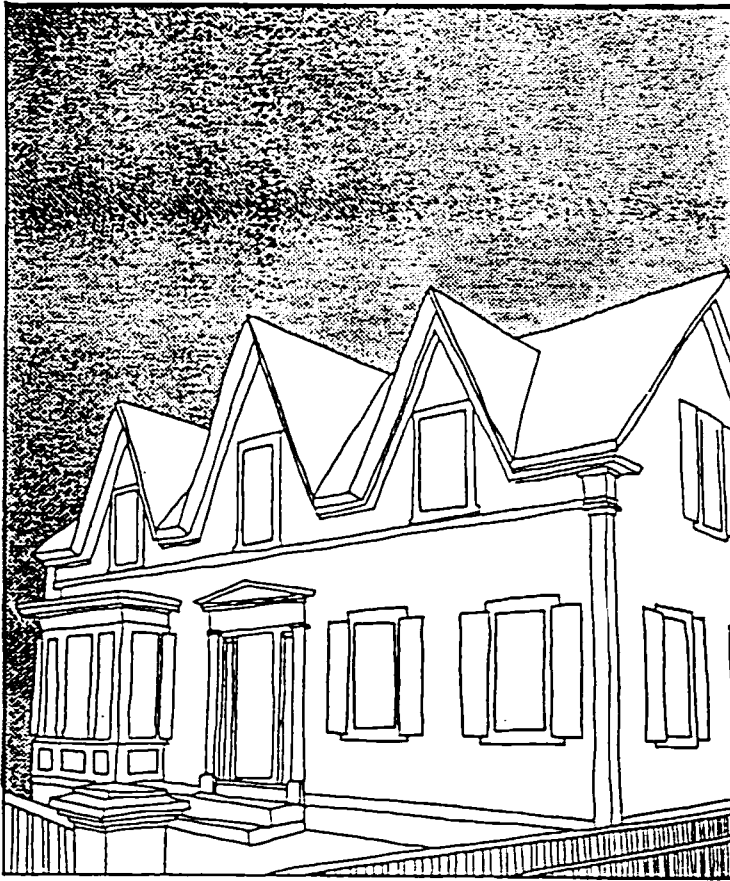
13 Highland St

GOTHIC REVIVAL, circa 1840-1880

Gothic Revival-- the first of the Victorian styles-- is easily recognized by its tall, steeply pointed arches. These occur in very steeply pitched roofs, in pointed windows, and in doors with arched instead of rectangular panels. Other features of this style include windows and doors topped by heavy cap moldings (across the top and partway down the sides) and board and batten siding (vertical planks with narrow wood strips covering the joints).

High-style Gothic Revival designs are more common Gloucester's churches (such as Saint Ann's) than houses. Typical Gothic Revival influences found on residential buildings are multiple cross-gables (small dormer-like gables set perpendicular to the main roof), and carved acorn trim on pilasters and entablatures.

*1



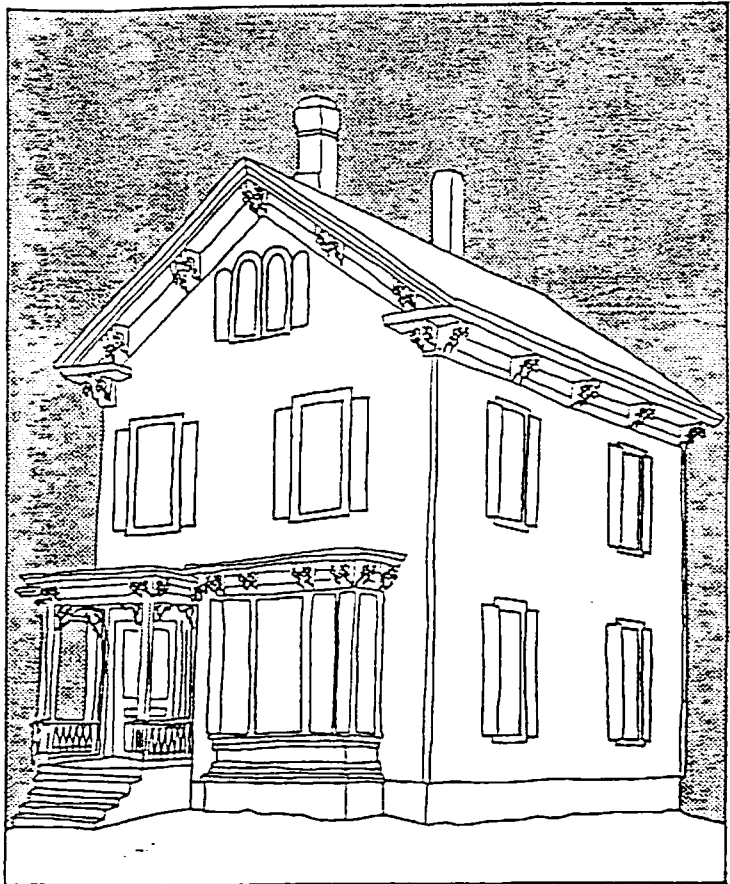
160 Washington St

ITALIANATE, circa 1865-1895

The Italianate style is most easily identified by bracketed eaves and door hoods. Asymmetrical compositions, porches, projecting wings, and bay windows are also typical of the style.

Some Italianate buildings in Gloucester have high-style towers, cupolas, and rusticated facades (smooth wood cut to look like stone blocks), but most local buildings in this style are much less elaborate. Commonly used features include hipped and gabled roofs, asymmetrically placed doorways with bracketed hoods, bay windows, round-headed windows, large trim moldings, and sometimes hoods over the windows, and heavily carved or turned surfaces such as brackets, porch posts, and spindles.

*1

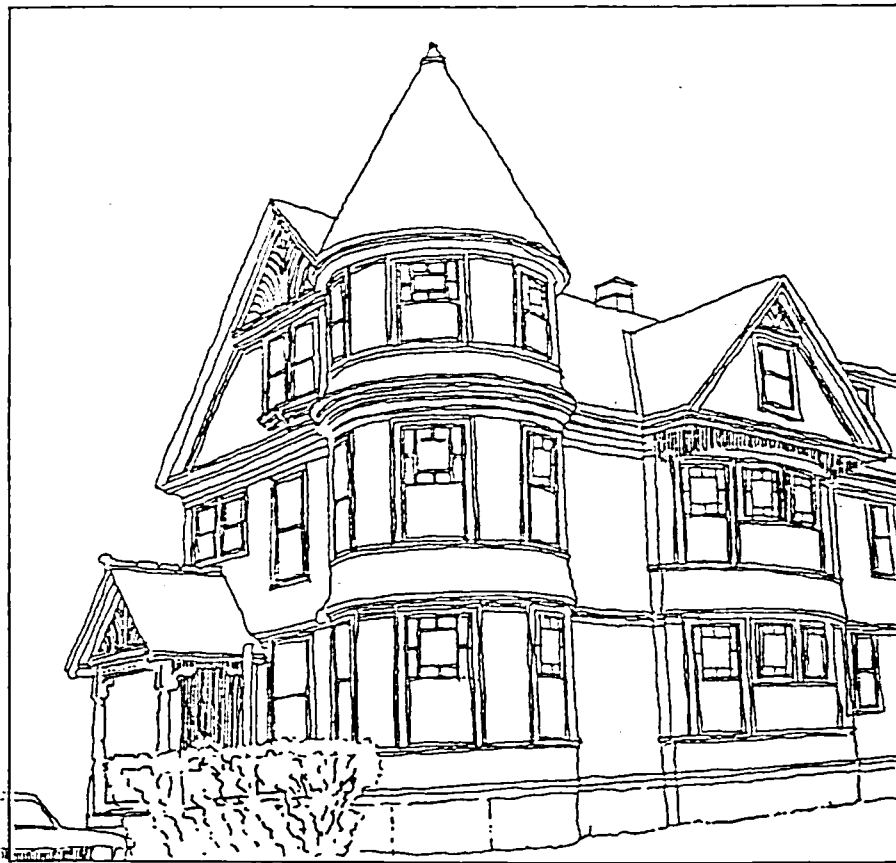


28 Highland St

QUEEN ANNE, circa 1875-1900

Queen Anne-style designers-- the last of the Victorian period-- looked for variety and novelty, and often borrowed from other architectural styles. Typical Queen Anne features include very complex silhouettes; richly textured surfaces of clapboards, decorative shingles, and carved panels; balconies, bay windows, porches and towers; and unusually shaped and placed windows, often with stained glass or abstract patterns of panes.

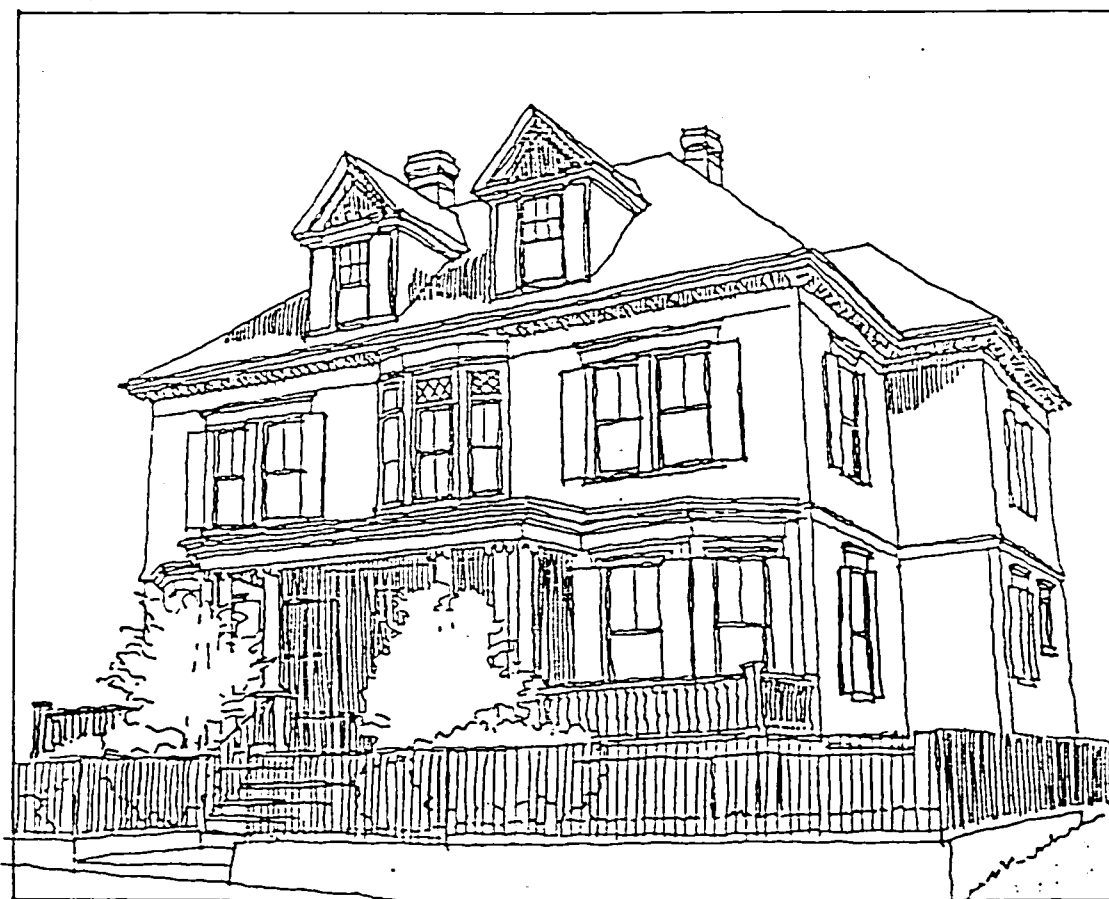
Simple Queen Anne and Italianate cottages in Gloucester often appear very similar in form. In detail, however, Italianate tends to be more formal; Queen Anne is much more asymmetrical, informal, and eclectic.



COLONIAL REVIVAL, circa 1890-1930

Colonial Revival buildings returned to the simplicity and elegance of the original Georgian and Federal architecture, but are recognizable by their much larger scale and freer use of classical detail.

The Colonial Revival style in Gloucester is characterized by rectangular shapes (sometimes with graceful bow windows), hipped or gambrel roofs, symmetrical facades, and, on the larger buildings, elaborate doorways with columned porches, fanlights, and sidelights. Very simple vernacular buildings in this style may be recognized by their restrained details, symmetrical design, and spacious porches.



Design Guidelines: Existing Buildings

Good Work and Things to Avoid

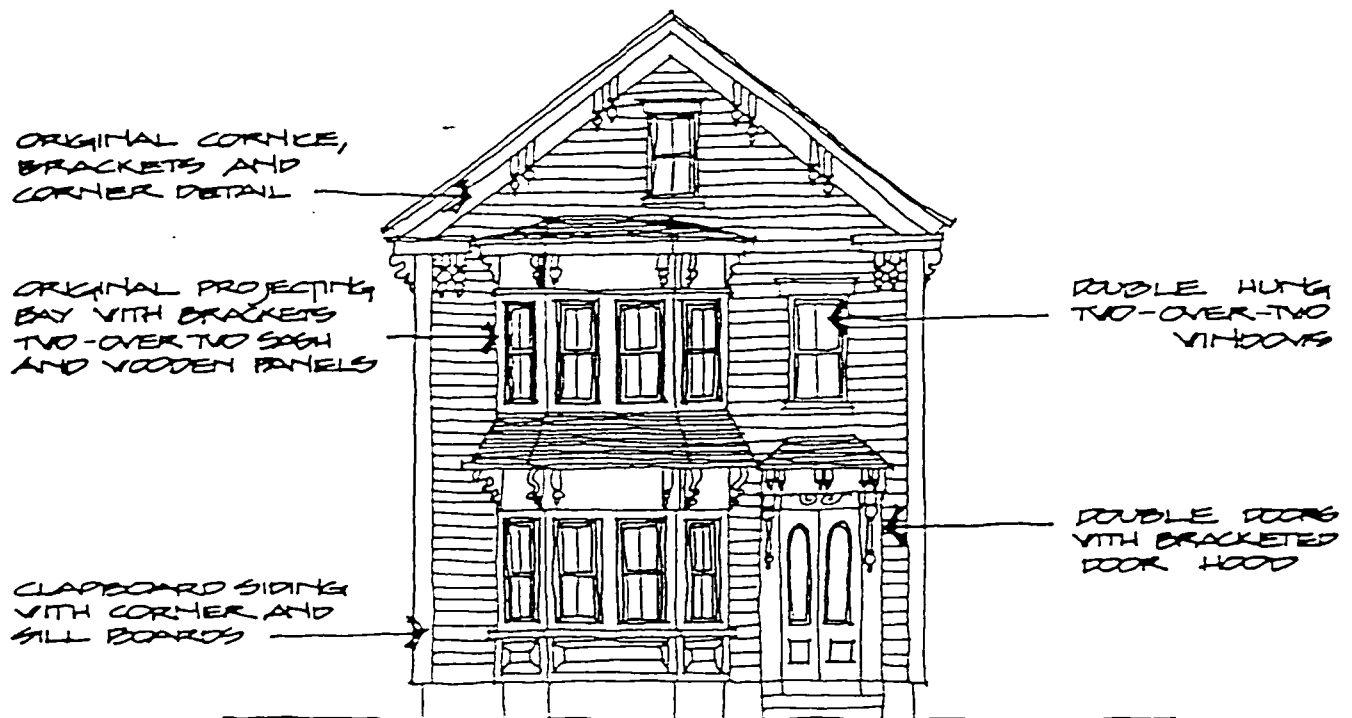
The Facade

Whereas new construction creates its own identity from scratch, renovation work begins with a building that already has a style and character of its own. By understanding the original design and making sympathetic additions or changes, you will improve the value of your home. To make a comfortable fit, the following guidelines should be considered:

- * Any change or addition should respect the original design of the building.
- * Save original details and materials. New elements, when necessary, should harmonize with original features.
- * Never try to make a building look older or newer than it really is. The result almost always looks artificial.

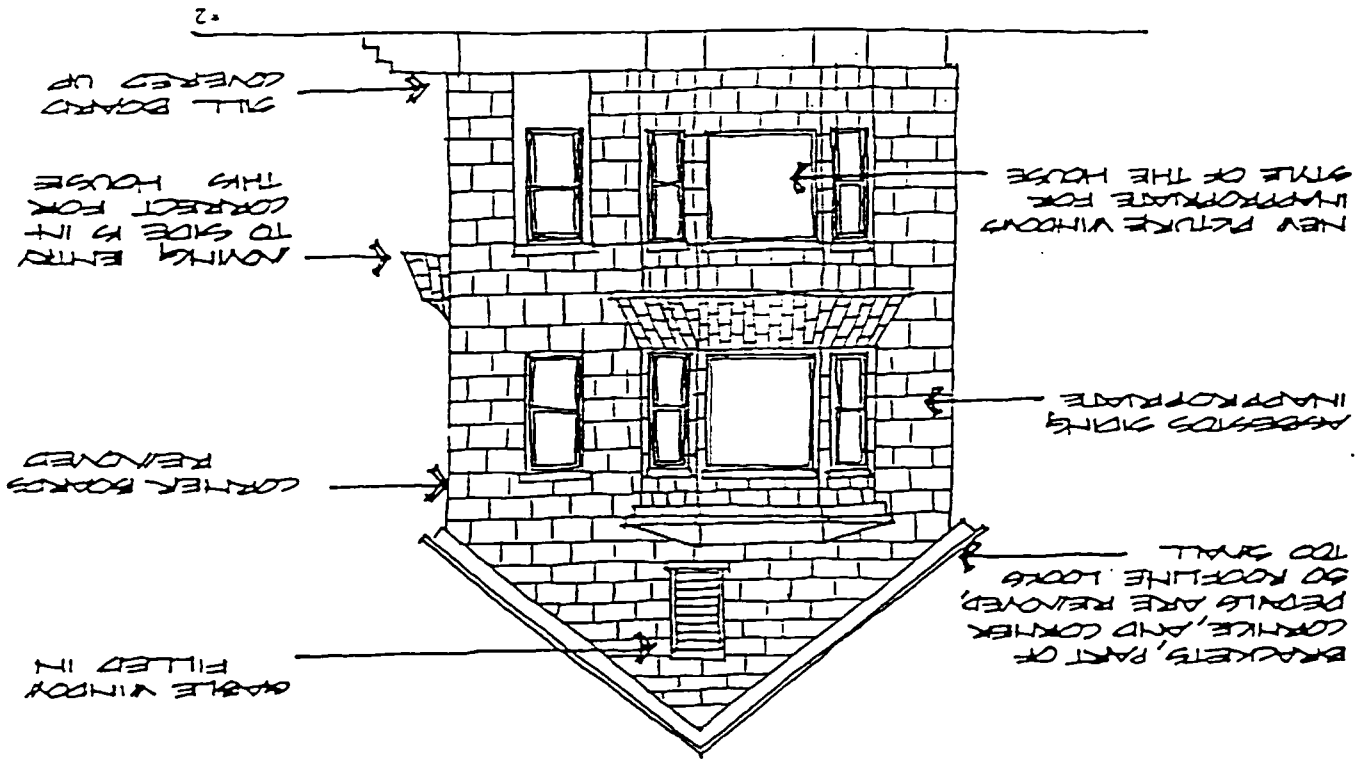
The following illustrations compare a well-preserved house with the same building inappropriately renovated.

THE WELL-PRESERVED HOUSE

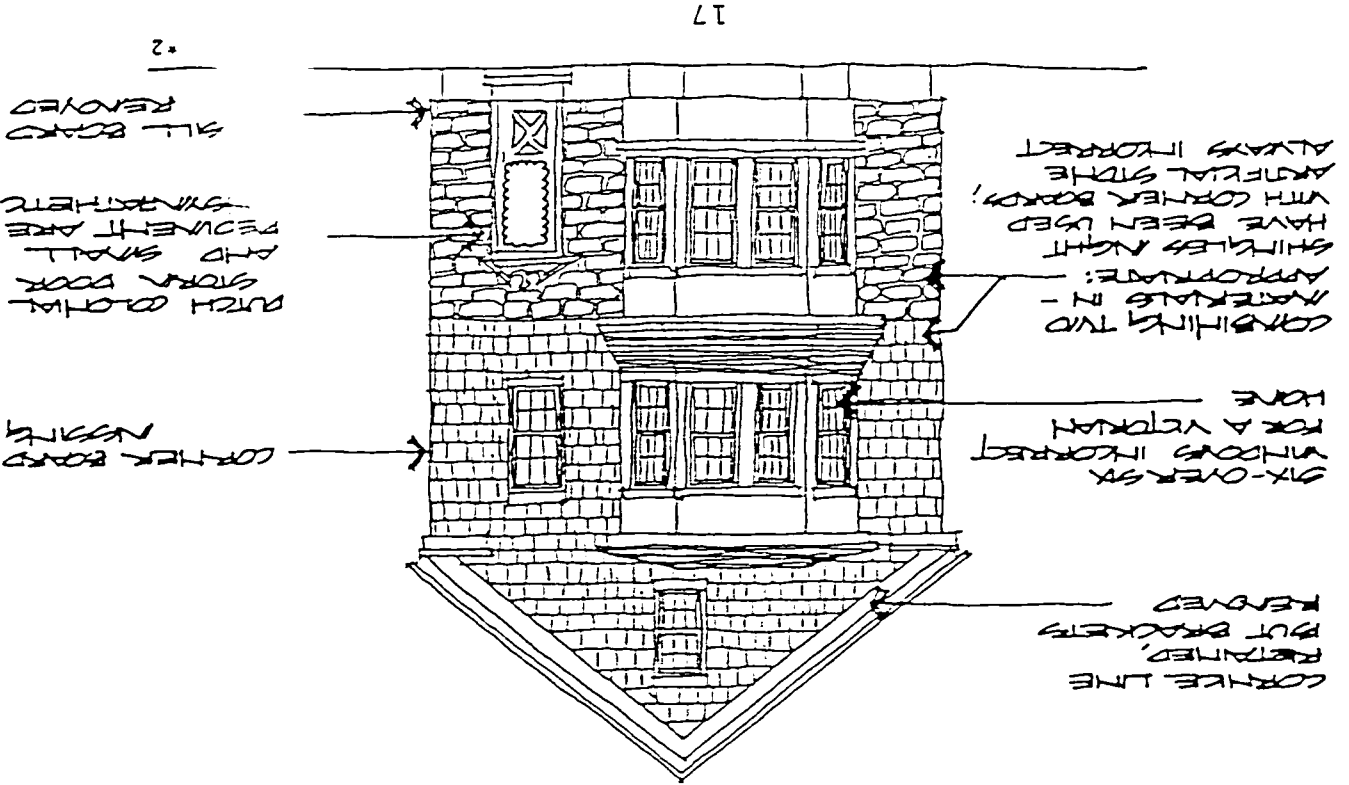


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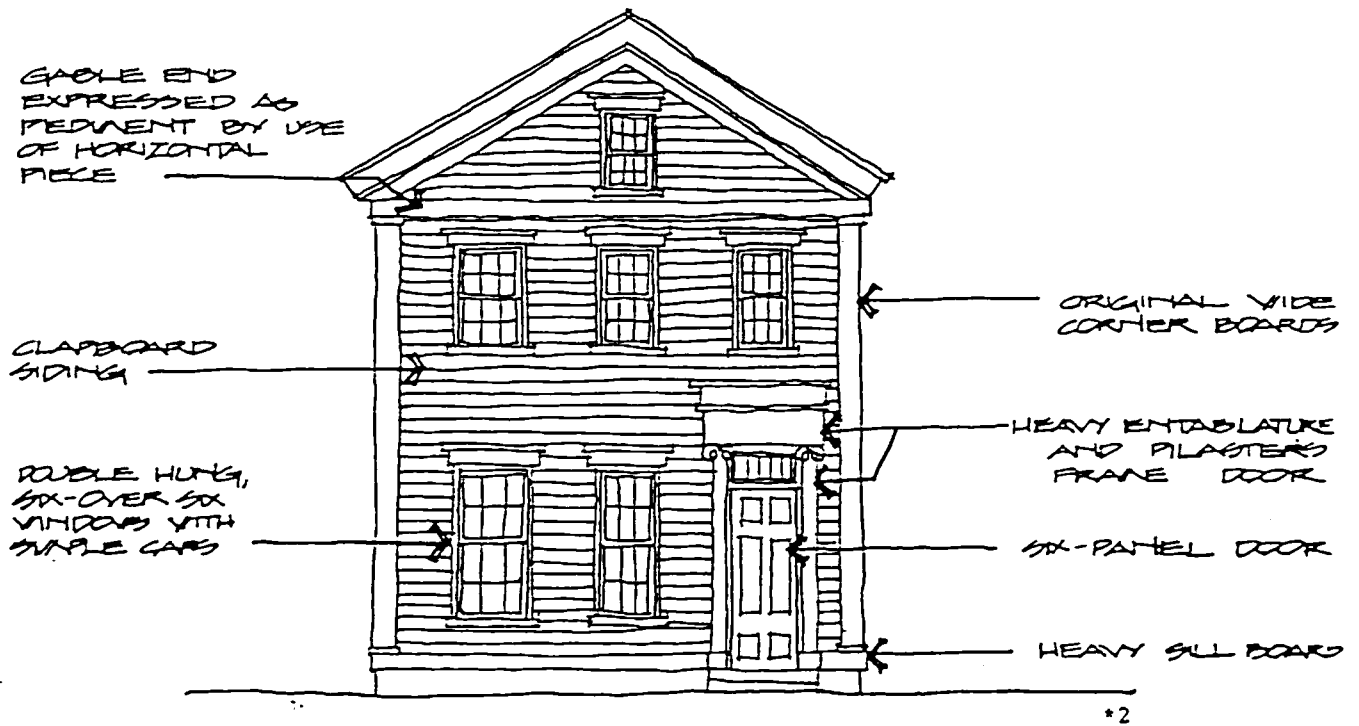
INAPPROPRIATE RENOVATION



INAPPROPRIATE RENOVATION



THE WELL-PRESERVED HOUSE



INAPPROPRIATE RENOVATION



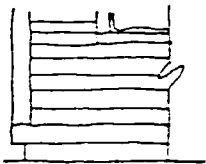
Individual Parts: Siding and Roofing

Siding and roofing, by the sheer area they cover, often provide the dominant impression of a building. Changes to the design and materials of these components must be carefully considered.

As a rule, nothing looks better than the original building material.

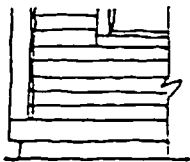
SIDING MATERIALS that imitate wood, brick, or stone should be avoided. Wood shingles should not be used, nor should a mixture of siding materials, unless the building was originally designed for them.

APPROPRIATE MATERIALS

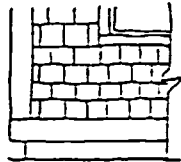


ORIGINAL
CLAPBOARDS

ORIGINAL SIDING AND
TRIM ARE ALWAYS THE
BEST CHOICE.



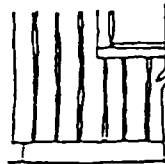
VINYL OR
ALUMINUM
(IN RARE CASES)



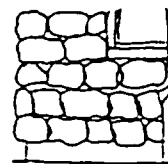
SHINGLE

*2

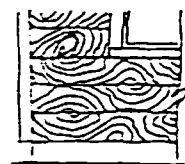
INAPPROPRIATE MATERIALS



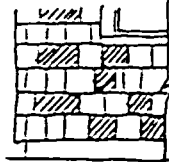
VERTICAL
SIDING



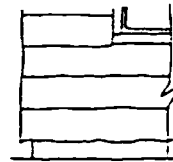
ARTIFICIAL
STONE



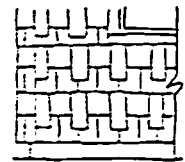
GRAINED
VINYL



ASBESTOS
SHINGLE



WIDE VINYL
OR ALUMINUM



STAGGERED
BUTT SHINGLE

*2

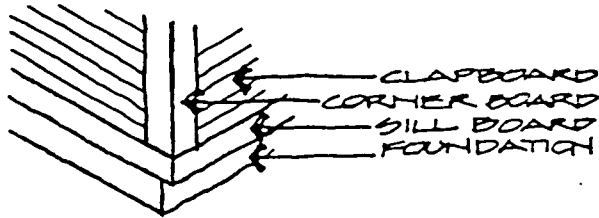
NEW MASONRY should match the existing in color, size, and pattern. Repointing should match the original mortar in color, texture, joint width, and profile. Original brick chimneys (and chimney caps and pots) should be retained.

The same principles apply to ROOFING MATERIALS. The texture and character of a slate roof, for example, cannot be matched by standard new fiberglass shingles.

WOOD GUTTERS should be retained and repaired; replacements should approximate the size and design of the original. LEADERS should be carefully located and designed to be as unobtrusive as possible, unless they were originally designed as a prominent feature.

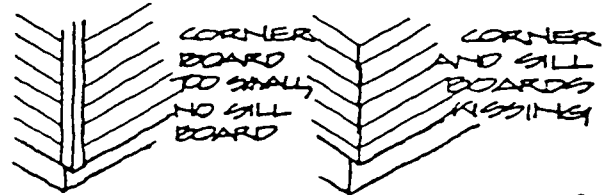
When replacing siding, keep all wall trim-- including cornice moldings and molded entablatures at the tops of walls, eave brackets, decoratively carved rake boards along the gable end of the roof, and corner and sill boards.

APPROPRIATE CORNER TREATMENT



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INAPPROPRIATE CORNER TREATMENT

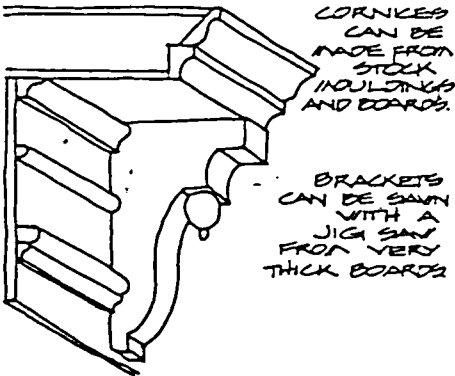


*2

Do not strip fancy moldings and brackets from a building. If these features must be replaced, new pieces should match the existing in material, dimension, and design.

Study the proportions and design of the details in relation to the whole building. If original trim must be replaced, approximate the size and shape of the original detail, keeping it in proportion to the size of the building and other elements. Study the way the feature is made up of smaller parts-- compatible replacements can often be built up from stock moldings and lumber.

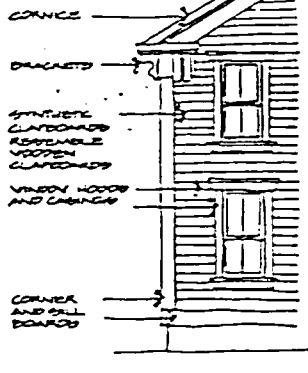
FABRICATE A REPLACEMENT



IT IS MORE IMPORTANT TO APPROXIMATE THE SIZE AND BULK OF THE ORIGINAL DETAIL THAN TO DUPLICATE THE ORIGINAL DESIGN EXACTLY.

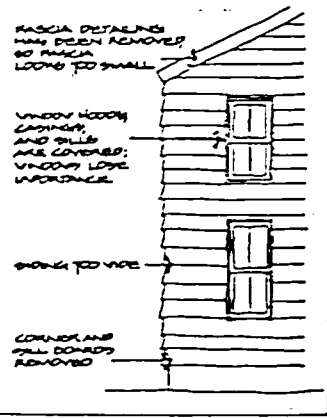
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RETAIN ORIGINAL DETAILS



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AVOID COVERING TRIM



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Entrances and Porches

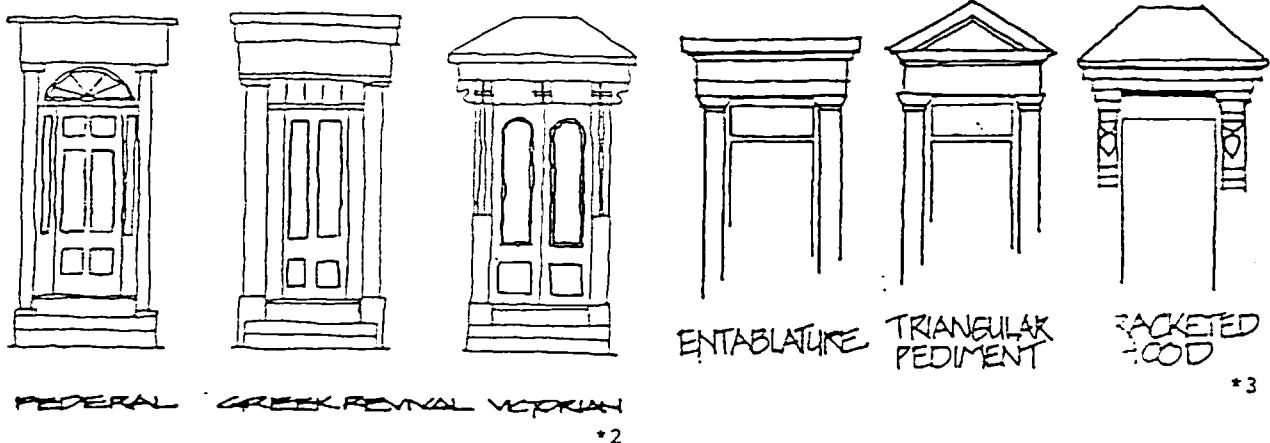
Entrances have a symbolic importance as the transition between inside and outside, and are often the focal point of a house.

DOOR SURROUNDS

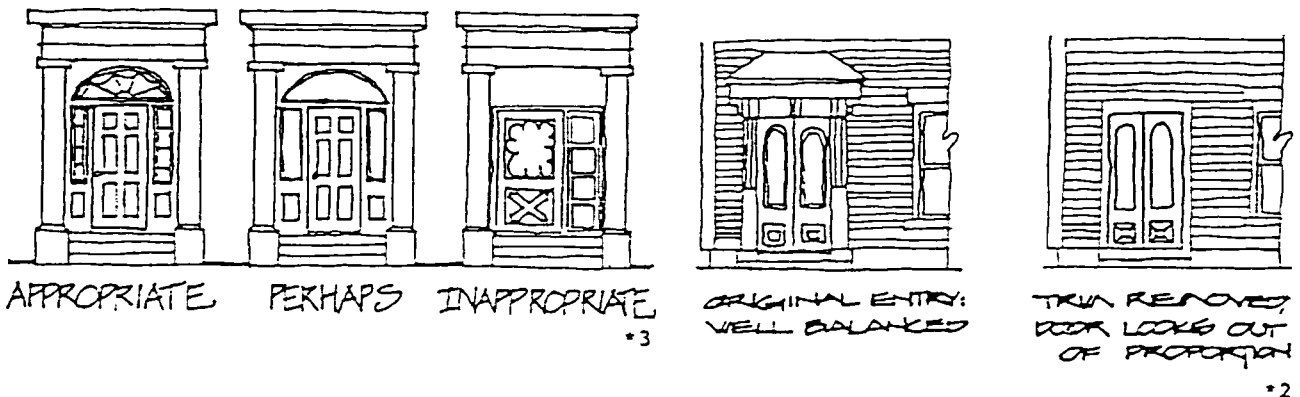
Keep as many of the original features as possible: removing original entryway features often throws the entire design out of balance. New details should be simple, and similar to the original features in proportion and dimension. Don't block down a door opening to lower the height of a door, eliminate a transom, or conceal sidelights. <Lowell, p. 21; Salem, p. 39>

Avoid stock lumberyard door frames-- particularly replacement "colonial" units, which are usually poor imitations of the original style and craftsmanship.

HISTORIC DOORWAYS



ENTRY TREATMENT

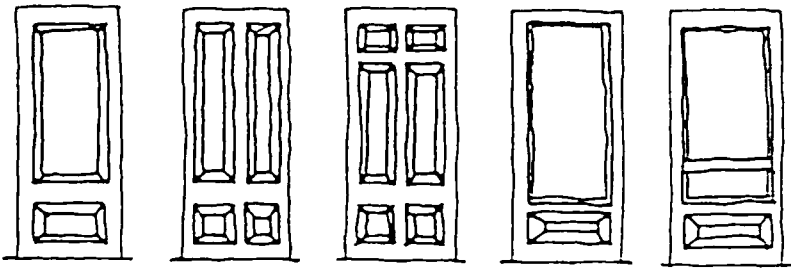


DOORS

Keep original doors when possible. If a replacement is necessary, a new or salvaged door in the same style and size as the original is preferable.

Although storm and screen doors are not subject to HDC review, the wrong choice can easily spoil an important entryway. Storm and screen doors should be as simple as possible and resemble the inner door in type, style, and location of solid panels. Paint storm and screen doors the same color as the main entry door.

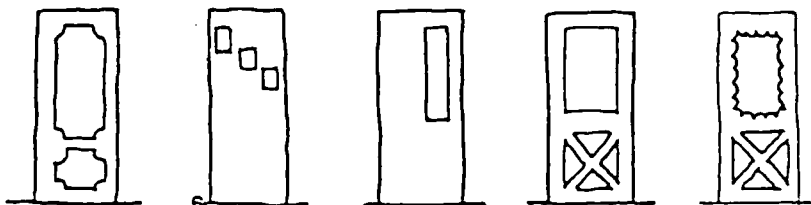
APPROPRIATE DOORS



PANELED WOODEN DOORS OR WOOD-EN STORM DOORS ARE APPROPRIATE. DOORS SHOULD BE OF THE ORIGINAL SIZE AND SHOULD BE PAINTED

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INAPPROPRIATE DOORS



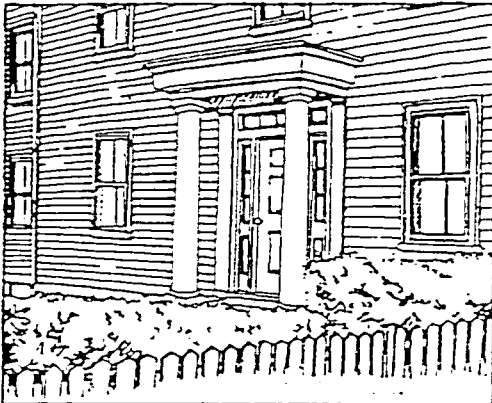
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PORCHES

Keep the original posts, columns, brackets, and railings of entry porches. If these elements must be replaced, retain the original material and design.

Modern replacements such as feather "wrought iron" porch supports or stock lumber will do the job structurally, but are out of keeping on an older building.

ORIGINAL ENTRY



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INAPPROPRIATE REPLACEMENT



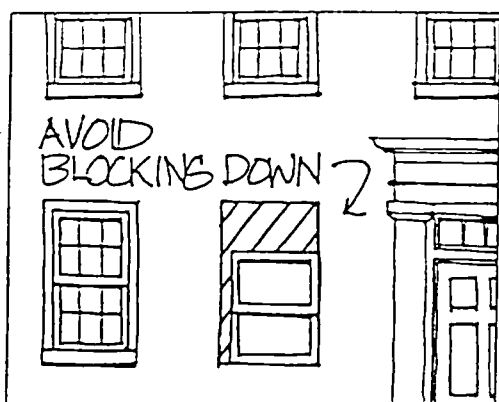
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When existing porches are enclosed, don't obscure columns or other existing details.

Windows and Blinds

Windows are one of the most important design features of a house, and great care should be taken when repairing, replacing, or adding them. Details to consider include the size and proportion (vertical or horizontal) of the openings; their arrangement across the face of the building; original trim; whether the sash is recessed or flush with the walls; the size and number of panes of glass in each sash; and the use of blinds or shutters.

New window sash, when necessary, should keep the same size and proportion as the original opening; don't block down or enlarge original openings. New window sash should not be divided into smaller or larger number of panes than the original. Resist the temptation to colonialize a house with windows common before it was built, or to modernize with windows unrelated to the balance and proportions of an historic house. Wood is the preferred material for new sash; snap-in window muntins should be avoided.

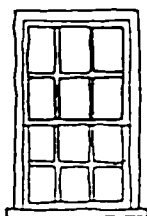


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*3

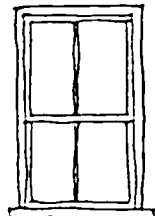
APPROPRIATE WINDOW SASH



FEDERAL/
CHIPPENDALE

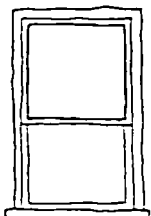
BEFORE 1850

*2

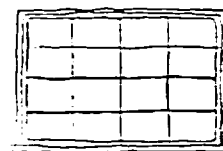
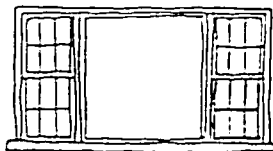
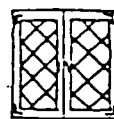


VICTORIAN

AFTER 1850

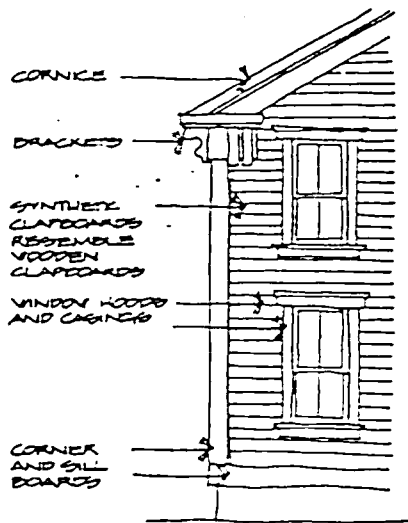


INAPPROPRIATE WINDOW SASH

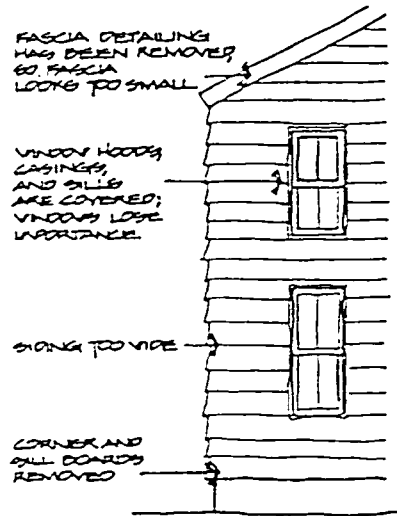


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Original window trim should always be kept on existing windows, and matched on new window openings. Such detail gives a distinctive texture and character to an old building.

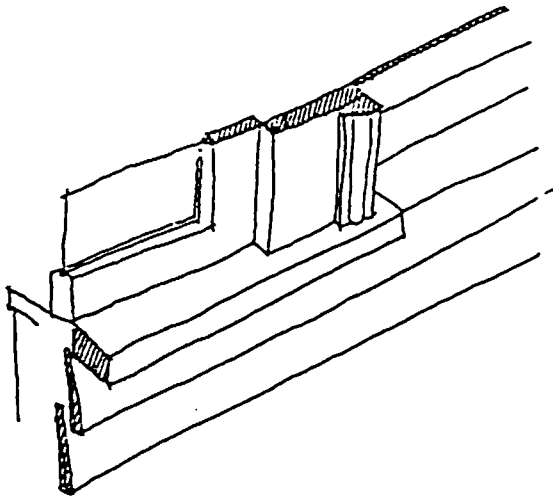


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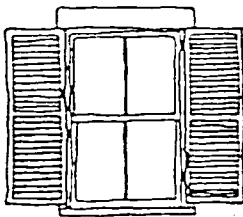
Historic window sash are typically set back from the plane of the wall, which creates a play of light and shadow typical of old buildings. Many new window units are designed to be more or less flush with the wall plane: if such sash are necessary, consider using sill extenders, or build up the trim around these windows to give a three-dimensional break between the wall and window sash.



Skylights should be avoided on roofs visible from the street. New skylights should project less than 6" above the surface of the roof and should be placed at least two feet away from any edges of the roof. Framing elements should be dark and non-reflective.

Blinds or shutters are always an optional feature. If used, however, shutters should appear to be functional-- they should be the same height as the window opening, wide enough to cover the entire window, and fastened to the window casing-- not to the wall surface. Wood shutters with horizontal slats are usually the most appropriate design.

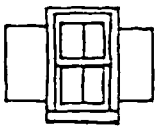
APPROPRIATE SHUTTERS



SHUTTERS
SHOULD CLOSE
TO COVER THE
FULL WINDOW
OPENING

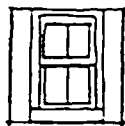
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INAPPROPRIATE SHUTTERS



TOO SHORT
AND WIDE

*3



TOO THIN
AND LONG



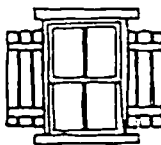
BLINDS SHOULD COVER
WINDOW WHEN SHUT

*3

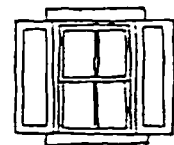


MOUNT ON
WINDOW,
NOT ON WALL

*3



*2



RANCH OR
ALUMINUM
SHUTTERS
ARE NOT
APPROPRIATE

Design Guidelines: New Construction

Good Work and Things to Avoid

New Buildings

Because new buildings contain so many variables, the HDC considers them on a case-by-case basis. A new building need not copy its older neighbors, but it should respect existing patterns of massing, placement relative to the street and to adjacent buildings, arrangement of doorways and windows, and the details that together provide a sense of richly layered design. For general reference, see the sections in these Guidelines on Streetscapes and Existing Buildings.

Additions

WINGS, ELLS, AND PORCHES

Due to historic lot sizes, buildings in the district typically have narrow front and side setbacks. New additions in the form of wings, ells, and porches therefore most often occur at the rear of the house, away from public view. Because the effect on the streetscape is less critical here, greater design flexibility is usually possible. Each case is unique, but the following general guidelines should be considered.

When an addition is visible from the street, a distinction between old and new should be made. Simple ways to signal the difference include jogging the wall between original and new building components, and making the new massing clearly subsidiary to the original building form.

Treatment of materials, entrances, windows, and details usually should relate to existing patterns. Occasionally, however, more creative interpretations may be approved when the underlying function, technology, and use have clearly changed.

DORMERS

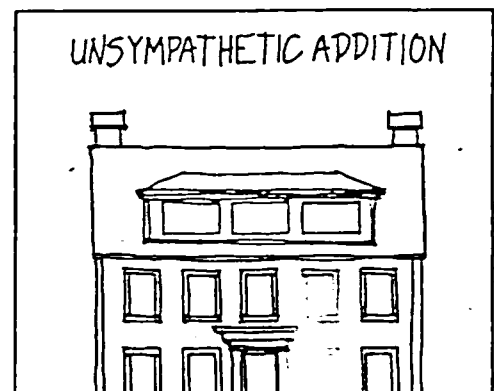
The roof shape is often a hallmark of the building's design, and any changes to this feature will therefore have a dramatic effect.

Raising or lowering the existing roofline is generally unacceptable, except when restoring an original roof profile.

New dormers should be placed in areas away from public view, where possible. Where they are visible, new dormers should be kept small so as not to obscure the original roof shape. Windows should relate to those on the wall below in position, style, and width (but not necessarily height). Look at other buildings in the neighborhood for appropriate historic models.



*3



*3

Design Guidelines: Sitework

Good Work and Things to Avoid

FENCES AND WALLS

Fences have traditionally been a significant element in historic neighborhoods. They form the boundary line between public and private spaces, and provide a continuous edge between buildings. Colonial and Victorian era fences were often designed to complement the style of the house behind; new fences should also be chosen to harmonize with the style and materials of the house and the street.

Original and early fences should be retained and repaired or restored. new picket fences and iron fences may also be appropriate to an historic district, and can be creatively designed to enhance the streetscape. Modern concrete, concrete block, chain link, and stockade fences are usually inappropriate to older neighborhood.

PARKING

Accommodating cars is always a challenge in older urban neighborhoods, which were designed for different modes of transportation. Avoid surrounding an historic building with a sea of asphalt-- it's unattractive, prevents proper drainage for roof run-off and plantings, and holds heat in summer.

Keep driveways and parking areas to a minimum, and consider using granite or brick pavers.

GRADE CHANGES

Excavation of front yards below the existing grade will generally not be approved, except for small areaways to accommodate existing windows, ventilation, or drainage. Likewise, raising the grade throughout the site or in berms is usually not appropriate.

UTILITIES

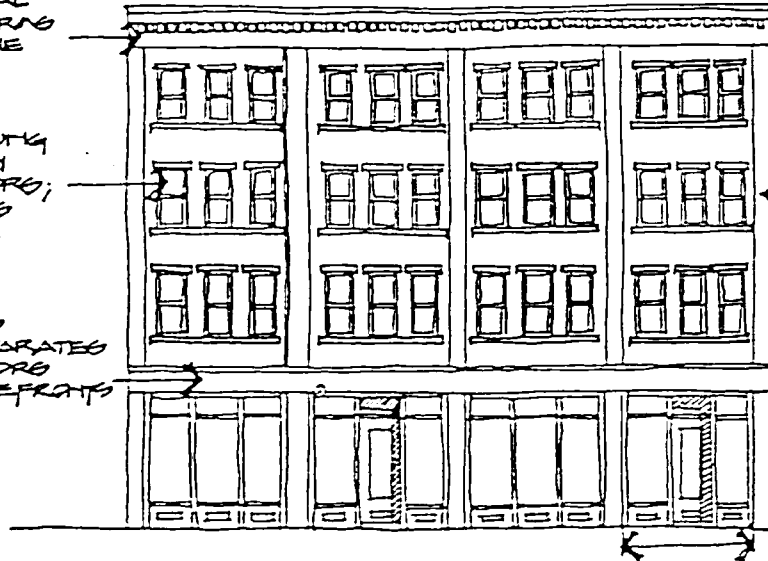
New electric panel boxes, air conditioning units, electrical transformers, solar panels and devices, ganged mailbox units, and other mechanical and electrical equipment should be located on sides of the property not visible from the street. If such concealment is impossible, however, these items should be placed to minimize visibility and designed to minimize mass and appearance.

Anatomy of a Commercial Building

ORNAMENTAL
CORNICE FORMING
A CAP TO THE
BUILDING

DOUBLE-HUNG
WINDOWS ON
UPPER FLOOR;
TYPE VARIES
WITH STYLE.

CONTINUOUS
WALL SEPARATES
UPPER FLOOR
FROM STOREFRONT



PLASTER IS USED IN SOME OF THE STYLES TO EXPRESS THE STRUCTURAL BAYS OF THE BUILDING. WINDOWS ARE GROUPED BETWEEN THEM

STOREFRONT
IS CONTAINED
UNDER UNTEL
AND BETWEEN
WAXONY PIERS

LINTEL
SEPARATED
UPPER
FROM
GROUND
FLOOR

INDUSTRIAL
WASTES ARE
CARRIED
DOWN FROM
UPPER FLOODS

WOOD OR
CAST IRON
COLUMNS
FORM THE
STRUCTURE
OF THE
STOREFRONT

WOOD OR
CAST IRON PANELS

SMITHSON CAMERA

SKITS MAY
BE LOCATED
ON UNTEL

TRANSON
WINDOWS OVER
DOORS

STOREFRONT
WINDOWS HAVE
VERTICAL
PROPORTIONS,
MAY HAVE
TRANSOM
WINDOWS ABOVE

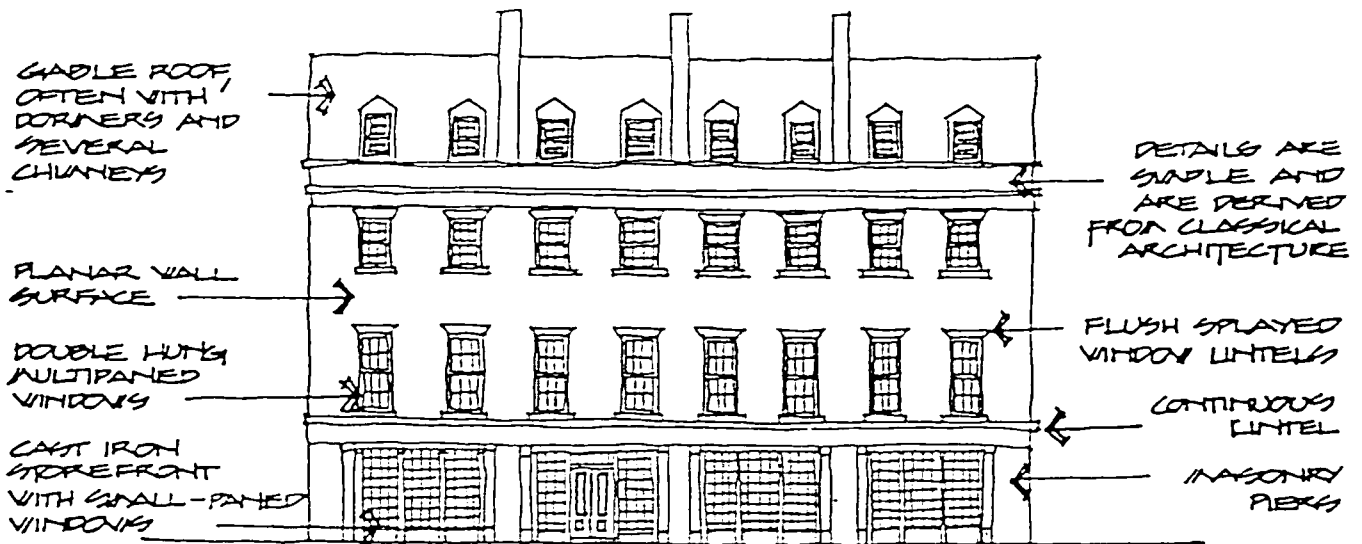
HEAVY SLUG

WOOD AND GLASS
PANELED DOORS

Identifying Styles

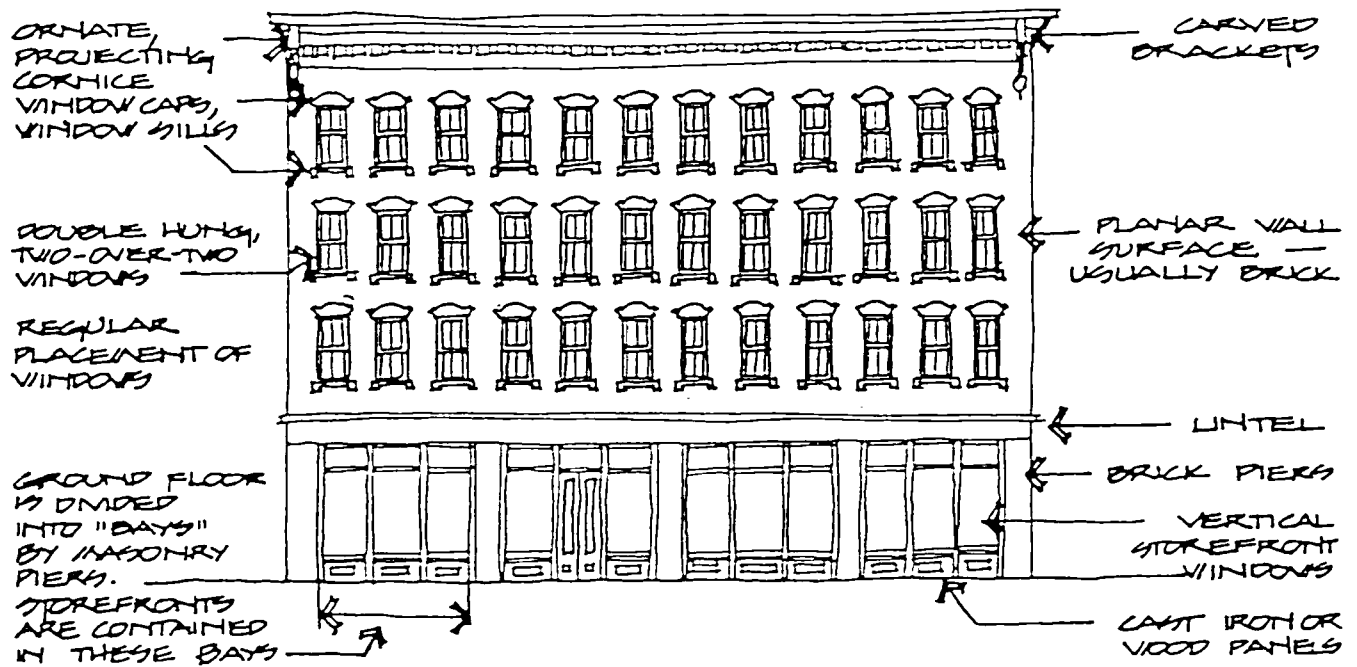
These illustrations are presented as a general guide for details, materials, and composition appropriate to particular building styles and types. Remember that what may be appropriate on small Federal row-buildings is probably not appropriate for a Victorian commercial block-- and vice versa.

FEDERAL/GREEK REVIVAL, circa 1820-1850



*2

ITALIANATE, circa 1845-1870



VICTORIAN/COMMERCIAL STYLE, circa 1890-1910



Design Guidelines: Existing Buildings

Good Work and Things to Avoid

The same three basic rules for house renovations also apply to commercial improvements:

- * Any change or addition should respect the original design of the building.
- * Save original details and materials. New elements, when necessary, should harmonize with original features.
- * Never try to make a building look older or newer than it really is. The result almost always looks artificial.

The following examples compare a well-preserved commercial building-- where original details, materials, and scale have been kept-- with inappropriate renovations which destroy the character of the building. With any commercial renovation, a balance must be kept between emphasizing the individual storefronts and maintaining the unity of the overall composition.

THE WELL-PRESERVED COMMERCIAL BUILDING

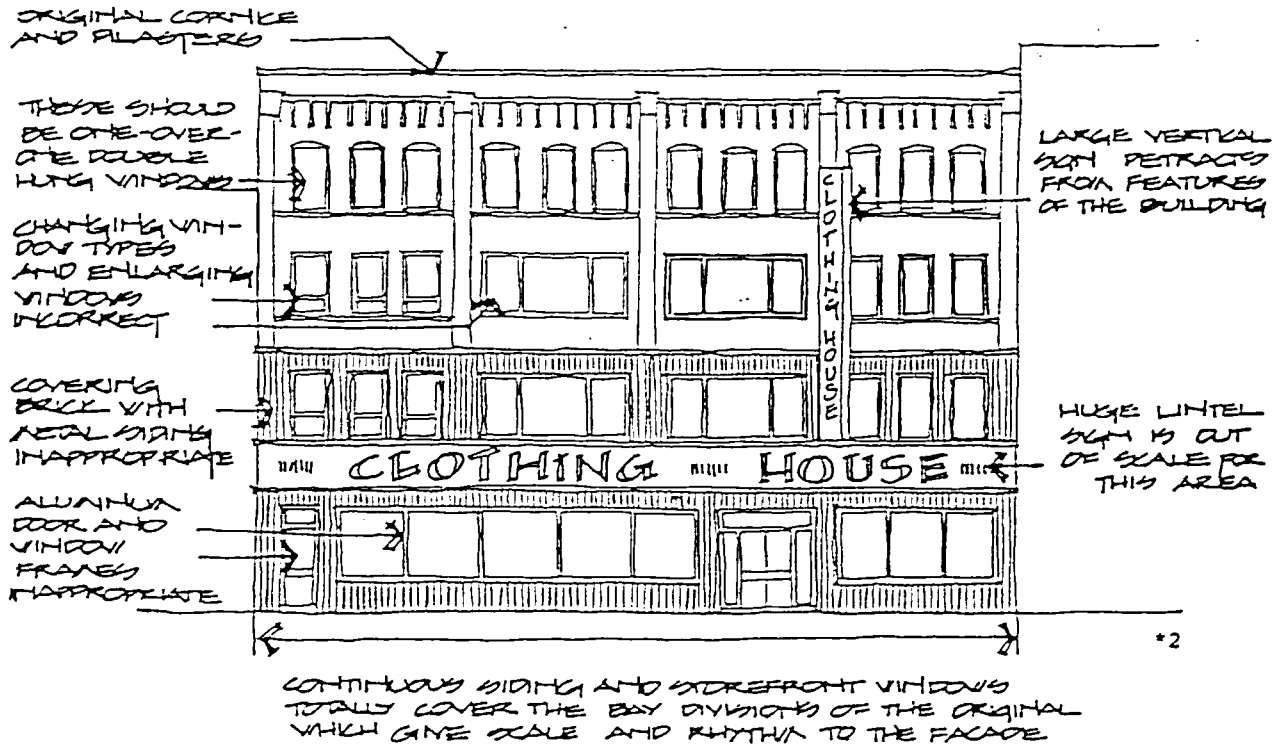


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DISTRACTING ALTERATIONS



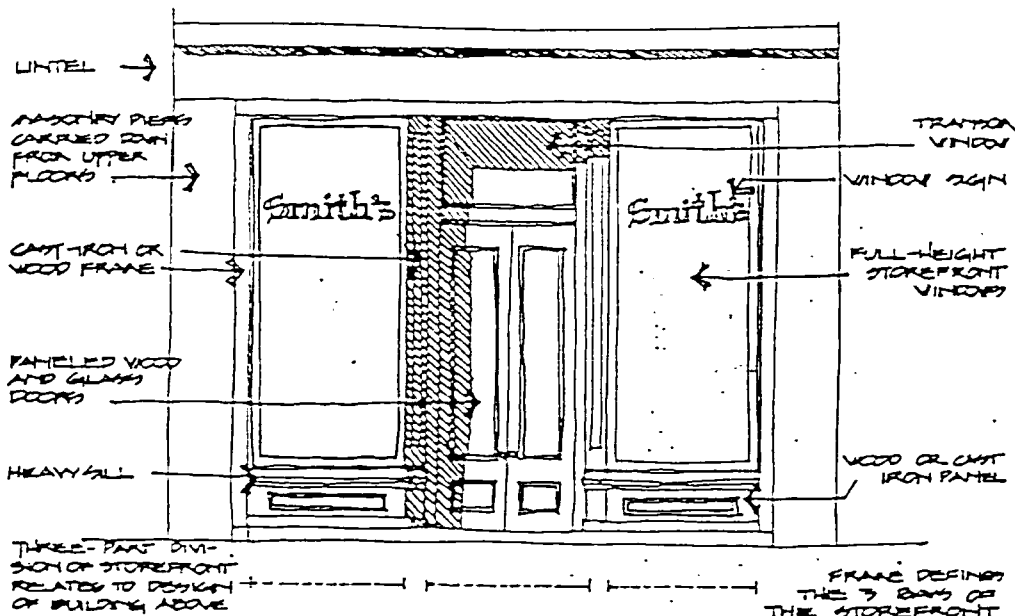
CHARACTERLESS MODERNIZATION



Design Guidelines: Storefronts

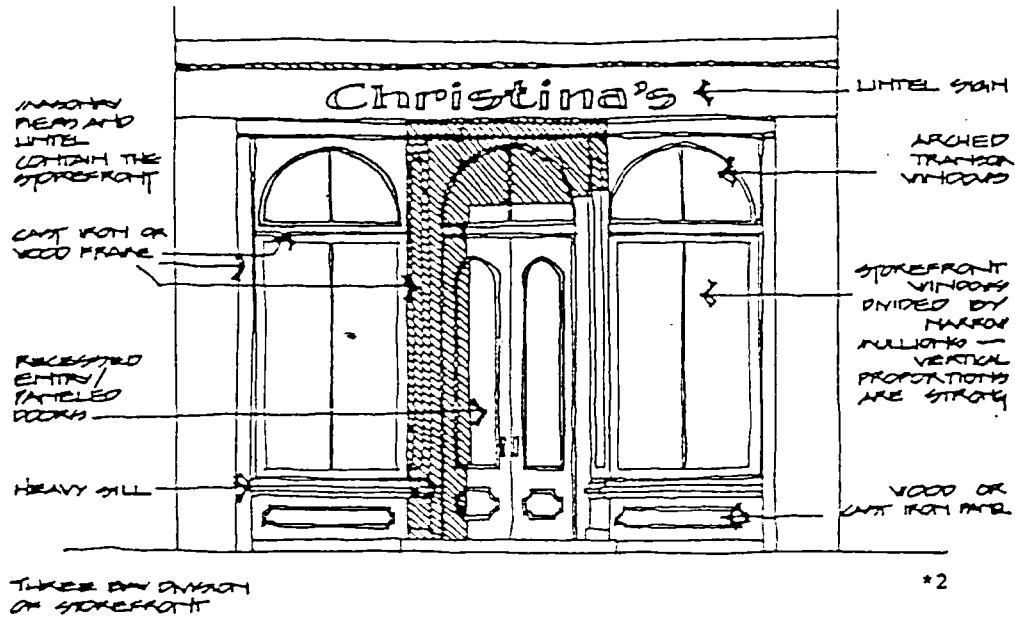
The individual storefront must compete with others for attention, but it should not be so aggressive that it disturbs the character of the streetscape or conceals the architectural framework of the building around it.

TRADITIONAL STOREFRONT

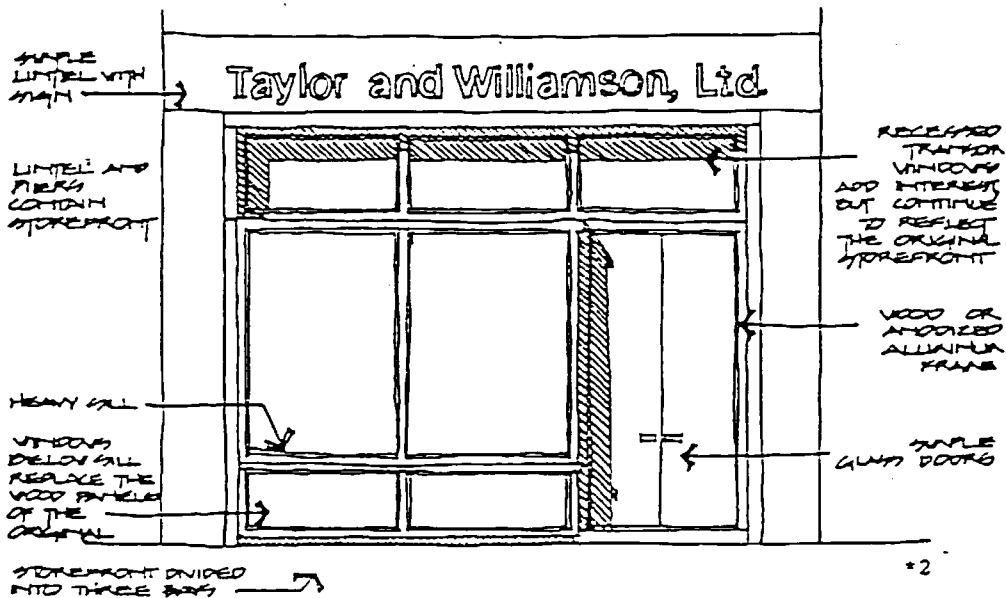


*2

MORE ELABORATE INTERPRETATION



APPROPRIATE CONTEMPORARY STOREFRONT



Design Guidelines: New Buildings

Good Work and Things to Avoid

New buildings should always be designed to harmonize with the existing character of an area. The commercial district has a distinct urban flavor; individual structures form a continuous row of buildings which face and actually define the streets. When developing plans for a new building, it is always best to think of that structure as one element in a continuous series of similar structures.

Since the new building is actually being fit into a framework comprised of a variety of older buildings, the following considerations should influence its design:

SIZE

A new building should fill the space defined by the adjacent buildings. Vacant lots or small buildings that do not fit their lots disrupt the continuous flow of building facades.

HEIGHT

A new building should respect the continuous roofline formed by neighboring buildings. To do this, the height of the building should not exceed the taller of the two adjacent structures. Similarly, the minimum height should be that of the lower of the two adjacent structures.

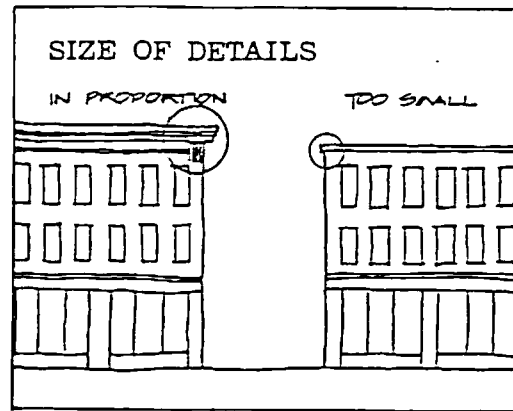
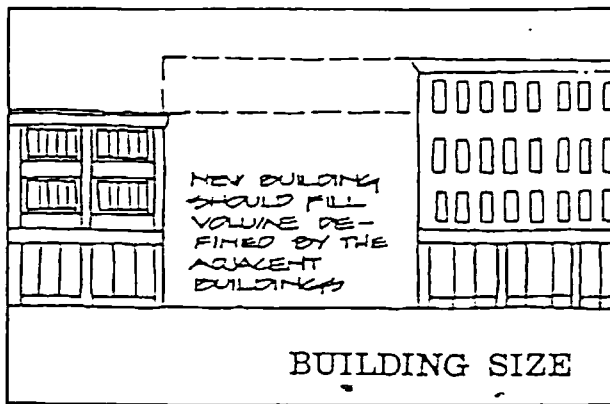
FACADE RHYTHM

Along a street, the repetition from building to building of similarly positioned door and window openings creates a rhythm which should be repeated on the face of a new building. The floor to ceiling height of a new building should correspond to the dimensions on neighboring buildings. Also, on a new building, window and door openings should be positioned similar to those on neighboring structures.

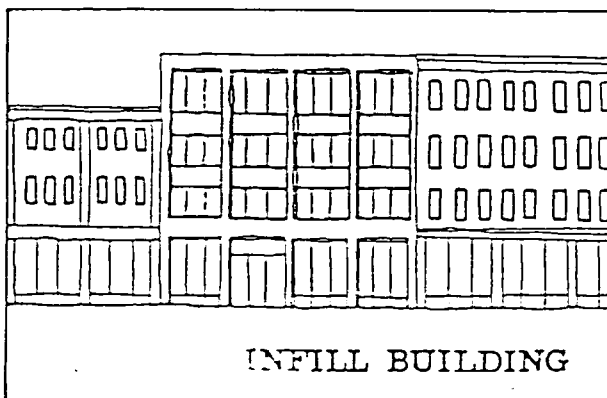
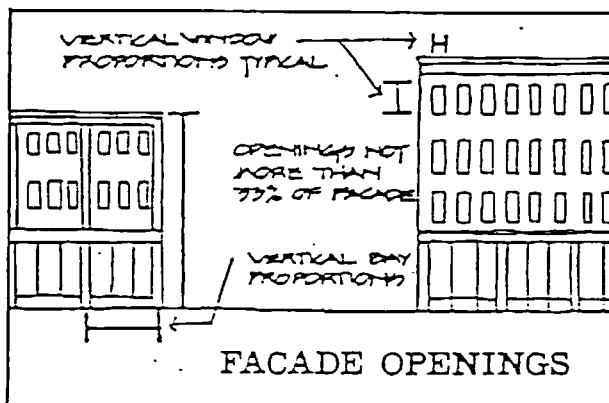
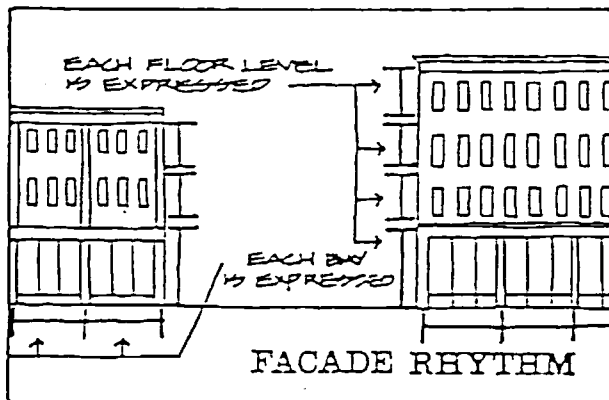
FACADE OPENINGS

The combined area of openings on the new facade should be similar to those of neighboring buildings. Likewise, the proportion of window and door openings should generally be similar to others on the streetscape.

These guidelines in no way preclude developing a contemporary design for new buildings. It is better to make a strong contemporary design than a shallow imitation of an historic style.



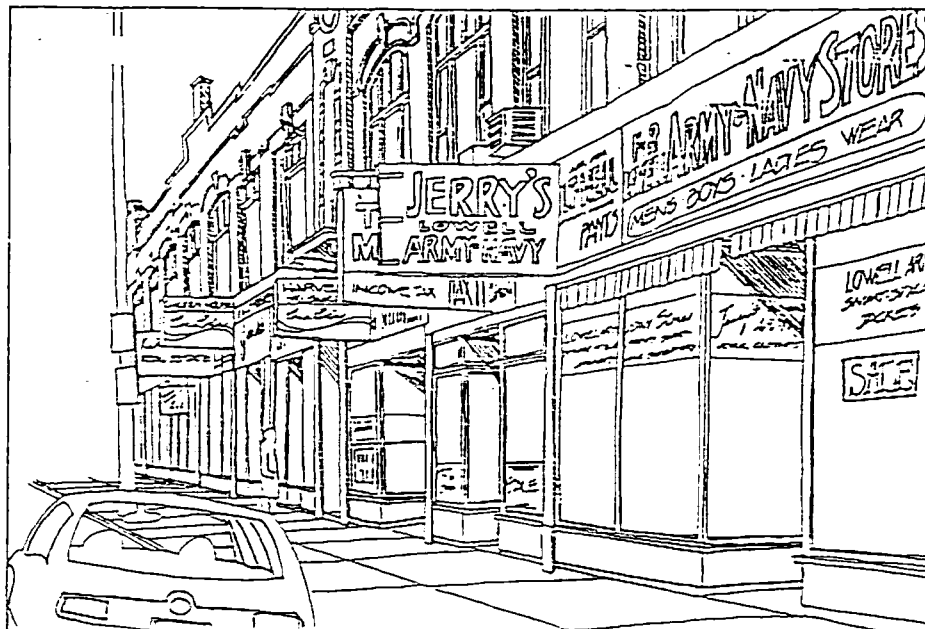
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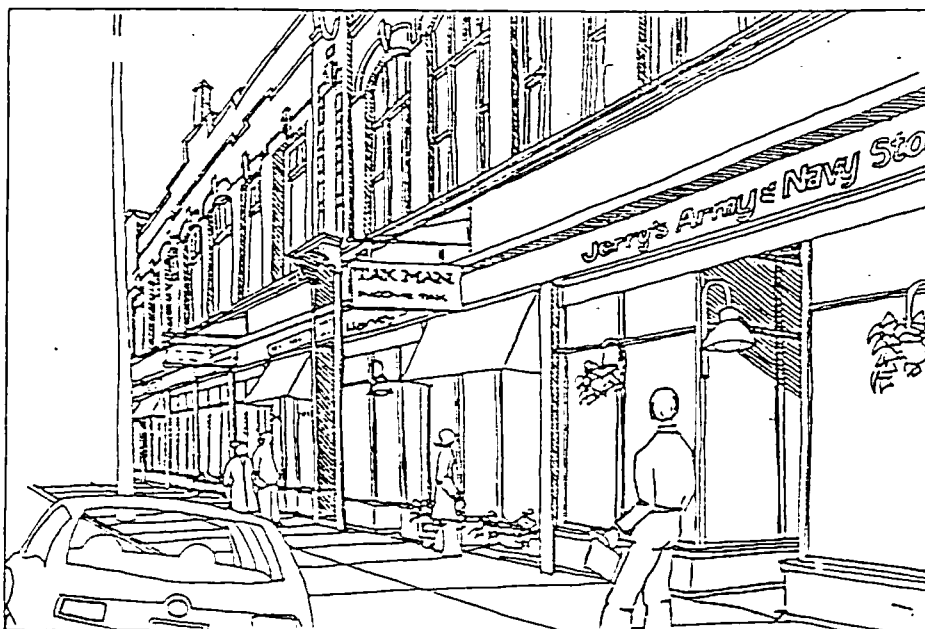
Signs

TOO MANY SIGNS ARE INEFFECTIVE AND HIDE THE BUILDING



*2

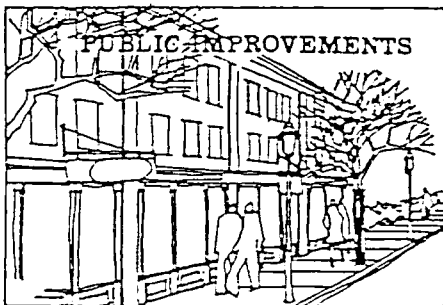
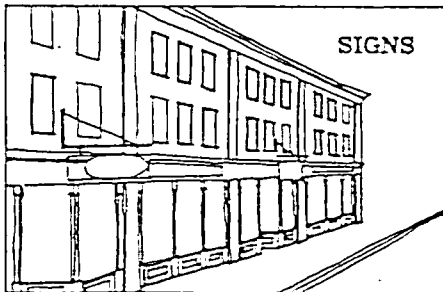
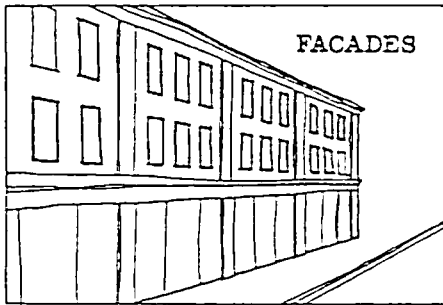
APPROPRIATE SIGNAGE FLATTERS THE BUILDING



*2

Lighting

When choosing lighting for a building in the historic district, the fixtures should be in scale with the building and with its details. Avoid fake colonial styles; unless the streetscape has a very strong period feel, "historic" fixtures are not necessary. New fixtures can be just as appropriate if the scale, materials, and detailing are carefully considered. A great variety of light sources is available today, but a soft light without glare will be most appropriate for historic buildings and streetscapes.



CREDITS

Illustrations and other material used in this publication have been borrowed with the permission of the following sources:

1. Land Marks: Architecture and Preservation in Gloucester, Gloucester Development Team, 1979.
2. Lowell; The Building Book, City of Lowell, Division of Planning and Development (Robert Malavich, current director) and Anderson Notter Associates, 1977.
3. The Salem Handbook, Historic Salem, Inc. and Anderson Notter Associates, 1977.

Material originating from these sources is indicated in the text by an asterisk and number corresponding to the list above.